VISION
To establish a self-sustaining perpetual fund for the development of arts, culture and heritage in South Africa.

MISSION
To attract and provide funding for the sustainable development and growth of the arts, culture and heritage in South Africa, actualised through mutually beneficial partnerships among the corporate, public and cultural sectors, focused on making a positive difference to the lives of all South Africans.

BRAND IDENTITY
Proactive Agents of change in the creative economy
A broad chronological reflection of the period mid-June 2016 to date yields the following. The first challenge facing the board was the sudden resignation of former CEO Pieter Jacobs. After an eight-year period of sterling service Pieter took leave of ACT to fill the post of UJ Arts & Culture Head of Dept. Suffice to say his appointment has served to reinforce the historical partnership between ACT and UJ Arts and Culture and is of benefit to our mutual endeavour in contributing to the growth of the South African creative economy.

This was swiftly followed by a thorough recruitment process facilitated by Pinpoint One giving rise to the timely appointment of incumbent CEO Marcus Tebogo Desando. As with any transitional phase of executive management, challenges are to be expected and it is a credit to the existing administrative team that the core function of the organisation remained uncompromised.

A brief episode of concern with regard to finding new premises as well as ACTs’ negative exposure to the decline of entities Steinhoff and EOH notwithstanding, the organisation - staff and board members through our committee participation, embraced the opportunity to interrogate the ‘business as usual’ approach, to articulate new strategies toward self-sustaining funding and income generation options and a vision for our continued relevance and positioning in the field of sponsorship and development in the creative arts and cultural sector.

Among the important gains to be noted are the restructuring and re-energising of the staff complement, continuing development and refinement of internal systems including drafting a definitive HR Policy document, increased focus on under-served regions as well as in media & communications strategy and ACT’s national profile.

The organisation celebrates 25 years of existence and continues to celebrate its long-standing association with core funding partners Nedbank entities - Nedbank Private Wealth and Nedbank Affinity Programme and Sun International.

In closing, tribute must be paid to the outstanding work of former, present and outgoing colleagues on the board of trustees and in particular we celebrate the life of long-serving associate and ambassador of the Arts & Culture Trust, Thembi Venturas.

Gratitude & Respect.

David J Dennis
Chairperson Arts & Culture Trust
I believe that this quote is attributed to Socrates and it certainly rang true for me as I entered the office of The Arts and Culture Trust. The idea that being a new chief executive will immediately mean immediate changes had to be halted not just in my head but also inspire the team to maintain the plans to see the end of the financial year as planned.

As the Arts and culture celebrated more milestones and achievements and looking to build on strategies that were laid out. The Arts and Culture Trust (ACT) had to also face a change of guard with Pieter Jacobs handing over the reins to me in August almost half way through our financial year. My main focus as the new CEO had to be in completing the year and the remainder of the Programmes and see if it that there is no disruption to the year. 2017/18 proved to be a challenging year due to funding for programmes not reaching the level we would have been comfortable with but as it will be evident in the individual reports our national reach was not compromised. The Arts and Culture Trust’s all its sponsors visibility was reaching new heights. Our Programmes have attracted PR value of more than R10 million each on a year-on-year basis and this year was not different. With the scholarships and Conference alone contributing the most for 2017/18 value combined and the number of applications and registrations has also increased consistently.

During this year under review all our programmes achieved their goals within very trying financial challenges and their impact has been very exciting. For the first year The Awards format was changed to include public participation in the Lifetime Achievement Awards as well as the ImpACT Awards nominations and it showed in the calibre of the nominees and the winners. The scholarships introduced equal scholarship grants for the first time with equal representation in Music, Dance, Singing and Musical theatre which made for a very exciting awards evening for the winners and the guests. The Scholarships programme has now reached over R2 million in grants awarded. The Conference presented at and partnered with UJ Arts Centre produced the second highest number of delegates in this 5Th edition with 297 delegates and 50 school learners and the majority of delegates identified as Black, Female and were between 18-35 years old.

Our flagship programme sponsored by NEDBANK, the ACT Development Programme introduced a new category in the development grant which offers bursaries to students looking to further their studies with their focus Arts and Culture and we awarded to an interesting array of topics from indigenous music instruments to visual art’s digital curation research. This addition is very exciting as it allows us to invest even more to our cultural preservation through research.

I would like to lastly thank the ACT board of trustees for their trust in me and for their invaluable contribution and dedication to the work of the trust. And I would be remiss if I leave out the wonderful team that keeps the tusk entrusted in me much easier to achieve.

Please read more detailed reports of our programmes in the pages that follow.

MD
ACT Development Programme

The Development Programme has been designed to enhance the continued development of arts and culture in South Africa, and provides support for artistic excellence in creative production, professional development and training for the youth in the form of once-off grants. The programme also seeks to encourage research and knowledge creation through its bursaries for post graduate studies.

ACT Scholarships Programme

The Scholarships Programme makes grants available to assist in the costs of undergraduate study in the performing arts at a leading South African tertiary institution.

ACT Arts & Culture Conference

The Arts & Culture Conference is aimed at sharing information with stakeholders in the creative economy with a view to developing, inspiring and enabling the sector.

ACT Building Blocks Programme

The ACT Building Blocks Programme is a Capacity building programme that is aimed at empowering the arts and culture sector. The aim of the Building Blocks Programme is to strengthen the infrastructure that supports arts and culture programming and services. It seeks to strengthen local organisations through cultural planning, technical assistance, master classes and other developmental efforts.

ANNUAL ACT AWARDS

The ACT Awards are held annually in recognition and celebration of excellence in South African arts, culture and creativity.

No disbursements were made during 2008 while the Trust was in the process of restructuring its operations, which resulted in the adoption of a programmatic approach. The figures below include grants, bursaries and scholarships (but excludes annual ACT Awards prize money).

ACT Development Programme Grant Allocations by ACT 1996-2018

- 1996: R96,000
- 1997: R729,000
- 1999: R1,140,395
- 1999: R1,287,600
- 2000: R1,173,900
- 2001: R1,032,720
- 2002: R31,326
- 2003: R219,150
- 2004: R1,159,195
- 2005: R3,933,480
- 2006: R1,690,000
- 2007: R1,025,000
- 2008: R1,550,000
- 2009: R1,100,000
- 2010: R800,000
- 2012: R933,580
- 2013: R479,500
- 2015: R1,141,711
- 2016: R941,000
- 2017: R571,030
- 2018: R795,000

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ANNUAL ACT AWARDS

Celebrating South African Legends

For 20 years the ACT Awards have recognised and rewarded outstanding individuals who have contributed to education and training in the arts, created new audiences and markets for the arts, enhanced the quality of artistic productions through criticism, managed the arts efficiently, linked the arts to durable social and economic development, and devoted their lives to making the arts accessible to all South Africans.

LIFETIME ACHIEVEMENT AWARD WINNERS

The Arts Advocacy Award was presented by Editor in Chief of Creative Feel, Lore Watterson, and ACT Trustee, Maureen Lahoud, to Madame Ambassador, Dr Lindiwe Mabuza. A teacher, writer, diplomat, academic and poet who has used her voice in the struggle for a free, democratic South Africa and to promote South African culture around the world. Lindiwe Mabuza was born in 1939 to humble beginnings. She has achieved international renown for her work as a fierce advocate for the anti-apartheid movement and as the voice of the black woman through her collaborative poetry anthologies Malibongwe (1985) and One Never Knows: An Anthology of Black South African Women Writers in Exile (1989). She has served as Chief Representative for the African National Congress and is the recipient of several international graduate degrees, an honorary professorship, as well as the Order of Isimangaliso in Silver for her work in arts and culture with The Amandla Cultural Ensemble.

The Award for Visual Arts was presented by Khensani Nobanda, Executive Head: Nedbank Group Marketing and ACT Trustee, Eugenie Ambassador of the Netherlands, Jan Hasuijn, Deputy Ambassador of Greece, Alexandra Theodoropoulos, South African Ambassador to Manila Philippines Ms Agnes Nyamande-Pitsa and South Africa High Commissioner to Mozambique Ms Thandi Lugabe- Rankoe.

The prestigious ACT Lifetime Achievement Awards honour arts professionals whose extraordinary careers have had a profound and lasting impact on arts, culture and heritage and whose lifetime achievements have contributed significantly to the enrichment of cultural life in South Africa.

In 2017 the event was restructured to a talk show format, hosted by the effervescent Bridget Masinga. Multi-award winning performer Miss Lira gave a dazzling performance and guests were also treated to an impromptu performance by invited guests, Sibongile Khumalo and winner Dorothy Masuku. Guests also included The Honourable Minister in the Presidency responsible for Women, Ms Susan Shabangu, Ambassador of the Netherlands, Jan Heuskin. Deputy Ambassador of Greece, Ms Marisa Gerhard, Deputy Ambassador of the Netherlands Ms Marisa Gerhard, Deputy Ambassador of the Netherlands, Jan Hasuijn. Deputy Ambassador of Greece, Alexandra Theodoropoulos, South African Ambassador to Manila Philippines Ms Agnes Nyamande-Pitsa and South Africa High Commissioner to Mozambique Ms Thandi Lugabe- Rankoe.

In 2017 the event was restructured to a talk show format, hosted by the effervescent Bridget Masinga. Multi-award winning performer Miss Lira gave a dazzling performance and guests were also treated to an impromptu performance by invited guests, Sibongile Khumalo and winner Dorothy Masuku. Guests also included The Honourable Minister in the Presidency responsible for Women, Ms Susan Shabangu, Ambassador of the Netherlands, Jan Heuskin. Deputy Ambassador of Greece, Ms Marisa Gerhard, Deputy Ambassador of the Netherlands Ms Marisa Gerhard, Deputy Ambassador of the Netherlands, Jan Hasuijn. Deputy Ambassador of Greece, Alexandra Theodoropoulos, South African Ambassador to Manila Philippines Ms Agnes Nyamande-Pitsa and South Africa High Commissioner to Mozambique Ms Thandi Lugabe- Rankoe.

After the State of Emergency was declared in 1985, Jones and Kohler began designing sets and puppets for children’s television and then went on to establish the not-for-profit company, The Handspring Trust. In addition, through The Handspring Trust they raised funding from international donors to make a multi-media science programme that was internationally lauded. Today, they are best known for their ten-year collaboration with William Kentridge on productions such as Woyzeck on the Highveld, Faustus in Africa, Ubu and the Truth Commission, Il Rituron d’Ulisse and Confessions of a Zeno. In 2011, The Handspring Puppet Company collaborated with the Royal National Theatre of Great Britain and produced the now internationally famous War Horse.

Today, they continue their outreach and community development programmes throughout South Africa and are the recipients of numerous arts, and theatre awards, as well as an honorary D.Lit. from The University of Cape Town.

John Hogg, ACT Awards 2016
Matthews is the recipient of an honorary Doctorate as well as a Governmental Award for Literature presented by Leemisa Molapisi from DALRO and ACT Trustee, Rashid Lombard, to dissident poet James Matthews. Matthews is best known for his political writing, which explored the reality of the working class Cape Flats population under the Group Areas Act of apartheid. Matthews became a leading voice in the Black Consciousness Movement and many of his works, including Cry Rage, were banned. James Matthews was born in 1929 in District Six, Cape Town. Despite gruelling apartheid circumstances and lack of a formal education, Matthews managed to publish his first writing at the age of 17 in 1946. From there he went on to work as a journalist and is best known for his political writing, which explored the reality of the working-class Cape Flats population under the Group Areas Act of apartheid.

Matthews managed to escape to South Africa in 1949. During this period he wrote and performed the classic South African song Hamba Nontsokoko. From there, Masuku’s career continued to blossom as she was given many principal roles and solo performances accompanied by close-harmony groups and big bands. Her songs spoke to a moment of turbulence and hardship that was township life in apartheid South Africa in the 1950s and resonated. Due to this, she later fled South Africa and continued her political work through her music in places like Malawi, Tanzania, Zimbabwe, Zambia and even London. After the release of Nelson Mandela, Masuku returned to Johannesburg and took up her professional singing career once again.

Thabiso Mofokeng

Thabiso is a self-made Sesotho language practitioner and founder of Mosia Media and Book distributors. He is best known for his promotion of young writers, literacy and African language publications. He is currently studying towards a PhD in English at the University of the Western Cape, is the 2016/2017 Dinaane Debut Fiction Award Finalist and was named as a Mail & Guardian Top 200 Young South Africans in 2017.

Elvis Sibeko

Elvis is a professional dancer who has studied at Jazzart and Tribhangi Dance Theatre where he has mastered Contemporary Classical, Ballet, Tap Dance, Indian Dance, Choreography and Theatre Craft. He has been nominated for the FNB Vita Dance Umbrella’s most promising dancer, awarded a bursary at Jazzart and has choreographed many local and international dance festivals and Umbrellas. He runs a community development dance programme and is co-founder of an NPO organisation called Black Roots Foundation.

Dorothy Masuku

Dorothy Masuku is a classically trained dancer who fell in love with contemporary dance, quickly becoming one of South Africa’s leading contemporary dancers and choreographers. Blank was choreographer for the 8&1 dance company, one of the first companies to feature a black dancer on the same platform as a white dancer. She was elected the director of dance and choreography at Performing Arts Workshop, which later evolved into the Free Flight Dance Company – now a leading professional dance company in South Africa. She has mentored and trained generations of South African dancers as well as establishing the Adele Blank Free Flight Dance Trust which enables dancers to train internationally.

Byron Klaasen

Byron is a dance practitioner who has trained extensively in the Northern and Western Cape. In 2011 he was invited to New York to train with the Cedar Lake Dance Company and Peridance Contemporary Company. Upon returning to South Africa he created the production Damsentedieunwels for The Dance Umbrella and participated in the Dance Umbrella Young Choreographers Residency. Since then, he has choreographed over ten productions for local and national festivals and regularly works alongside Alfred Hinkel to promote dance through creative teaching methodologies. Byron Klaasen was announced as the winner by Andrew Johnston, Corporate Services and Group Company Secretary Central Office, Sun International.
PAST LIFETIME ACHIEVEMENT AWARD RECIPIENTS

2017 - Lifetime Achievement Award in...
Visual Art: Basil Jones & Adrian Kohler
(Handspring Puppet Company)
Music: Dorothy Masuka
Literature: James Matthews
Arts Advocacy: Dr. Lindiwe Mabuza
Dance: Adele Blank

2016 - Lifetime Achievement Award in...
Visual Art: Penny Siopis
Music: Johnny Clegg
Literature: Dr. Mongane Walley Serote
Arts Advocacy: Albie Sachs
Dance: Johaar Mosaval

2015 - Lifetime Achievement Award in...
Visual Art: Omar Badsha
Theatre: Thembi Mtshali-Jones
Music: Caiphus Semenya
Literature: Don Mattera
Arts Advocacy: Johnny Mekoa
Dance: Alfred Hinkel

2014 - Lifetime Achievement Award in...
Visual Art: Sam Nkomo
Theatre: Richard Loring
Music: Richard Cock
Literature: André P. Brink
Arts Advocacy: Mandie van der Spuy

2013 - Lifetime Achievement Award in...
Visual Art: Pitika Ntuli
Theatre: Sandra Prinsloo
Music: Madosini
Literature: Elisa Joubert

2012 - Lifetime Achievement Award in...
Visual Art: Andrew Verster
Theatre: Welcome Msiomi
Music: Jonas Gwangwa
Literature: Nadine Gordimer

2011 - Lifetime Achievement Award in...
Visual Art: Makgabo Helen Sibidi
Theatre: Mannie Manim
Music: Mimi Coertse

2010 - Lifetime Achievement Award in...
Visual Art: Peter Clarke
Theatre: Gcina Mhlope
Music: Pops Mahommed

2009 - Lifetime Achievement Award in...
Visual Art: David Goldblatt
Theatre: John Kani
Music: Joseph Tshabalala

2008 - Lifetime Achievement Award in...
Visual Art: David Koloane
Theatre: Lynette Marais
Music: Minam Makeba

2007 - Lifetime Achievement Award in...
Arts & Culture: Ronnie Govender

2006 - Lifetime Achievement Award in...
Arts & Culture: Esther Mahlangu

2005 - Lifetime Achievement Award in...
Arts & Culture: Sophie Thoko Mgcina

2004 - Lifetime Achievement Award in...
Arts & Culture: Sylvia Glasser

2003 - Lifetime Achievement Award in...
Arts & Culture: Makikazi Khumalo

2002 - Lifetime Achievement Award in...
Arts & Culture: Nofinish Dywili

2000/2001 - Lifetime Achievement Award in...
Arts & Culture: Joyce Levingsohn

1999 - Lifetime Achievement Award in...
Arts & Culture: E’skia Mphahlela

1998 - Lifetime Achievement Award in...
Arts & Culture: Gibson Kente
Arts & Culture: Percy Baneshik

2007 - Lifetime Achievement Award in...
Arts & Culture: Sylvia Glasser

2006 - Lifetime Achievement Award in...
Arts & Culture: Esther Mahlangu

2005 - Lifetime Achievement Award in...
Arts & Culture: Sophie Thoko Mgcina

2004 - Lifetime Achievement Award in...
Arts & Culture: Sylvia Glasser

2003 - Lifetime Achievement Award in...
Arts & Culture: Makikazi Khumalo

2002 - Lifetime Achievement Award in...
Arts & Culture: Nofinish Dywili

2000/2001 - Lifetime Achievement Award in...
Arts & Culture: Joyce Levingsohn

1999 - Lifetime Achievement Award in...
Arts & Culture: E’skia Mphahlela

1998 - Lifetime Achievement Award in...
Arts & Culture: Gibson Kente
Arts & Culture: Percy Baneshik

PAST IMPACT AWARD WINNERS 2010–2017

Design
LIV Green Design
Chantelle De Lange
Ozlo Clothing Store (Jabu Mduli)
Poorni Bhana
Thabo Makhethe-Kwinana
Jodie Paulse

Music & Singing
Monique van Willingh
Ilke Lea Alexander
The Muffinz
Cameron Andrews
Nomfundo Xaluva
Thandi Ntuli

Theatre/Performing Arts
Kyla Davis
Jacques De Silva
Philippe Dikota
Motlatji Dlodi
Jade Bowers
Mkhululi Mabija

Visual Arts
Musa Nxumalo
Hass Magagane
Bambata Sibuya
Blessing Ngobeni
Bevan de Wet
Khehla Chepape Makgato

Dance
Sunnyboy Motau
Byron Klassen
ACT CONFERENCE
#CREATIVEUPRISING

The fifth installment of the ACT | UJ Creative Conference discussed South African art education in its current state and looked at imagining the possibilities of its future. The conference discussed decolonization, pedagogy, accessibility and technology in relation to South African art education.

The conference marketed to delegates who were interested in, or actively contributing to local art education.

Conference organisers specifically targeted a diverse delegate group representing the sector’s multiple users encouraging inclusive and democratic conference discussion. Art educators from formal institutions (basic, secondary and tertiary) and non-formal platforms (art centres and art organisations), students and school learners and policymakers attended.

All delegates started each day together and the conference content was not censored or simplified for school learners or students.

Group conversations and activities gave delegates the opportunity to voice their thoughts on South African art education and hear how the industry affects its users differently. The conference also allowed for students and educators to ignore professional boundaries and discuss education as an open concept.

STUDENT EXPERIENCE POWERED BY DRAMA FOR LIFE

The conference hosted by UJ Arts & Culture a division of the Faculty of Art, Design & Architecture (FADA) and organized by the Arts & Culture Trust. The conference was supported by the SAMRO Foundation and received media coverage from SAFM, Mail & Guardian, Kaya FM, CNN Africa and others.

The conference was supported by the SAMRO Foundation and received media coverage from SAFM, Mail & Guardian, Kaya FM, CNN Africa and others.

#CreativeUprising introduced a school learner programme to the conference that invited 50 students to participate in The Student Experience powered by Drama for Life. The programme was designed to allow Grade 9 learners a safe space to explore and engage with multiple art disciplines.

The two day Student Experience included workshops in performance arts, visual art, dance and music and facilitated open discussions, theatre performances and storytelling as well as a Ntsomi group session. This experience culminated in an experiential journey through the arts. The experience was participatory and democratic and learners emerged with a public manifesto that proposed an inclusive education system.

Anthony Bila, dance workshop 2016

#CreativeUpising
CONFERENCE TALKING POINT: In an interactive, live evaluation of arts education considering how the individual fits into South African arts education delegates discussed their confusion about definitions and labels that define the sector like 'arts educator' and 'arts centre'. Questions about whether an art administrator is also an art educator and if a community art centre is also an educational space are clear indicators that the information that organisations report emphasising age groups and demographics does not indicate wholly represent the delegate. Age groups do not equate professional development levels and attendance rates might measure how many delegates attended the conference but not how.
Drama for Life views the arts as a vehicle for social transformation, education and healing.

The Student Experience powered by Drama for Life at #CreativeUprising invited Grade nine learners from local Schools to participate in an arts-based experience that looks at ways of engaging with the arts to critically review South African art education to be inclusive and a reflection of our context. The two days saw learners from privileged and under-resourced as well as middle-class backgrounds share stories through music, dance, drama and visual art.

The Drama for Life methodology stimulated meaningful dialogue across class, race, identity, education and politics in a safe space where learners felt comfortable to express themselves freely.

Hamish Neill, Director of the Drama for Life Theatre Company, said “The space allowed different students of different kinds to meet and they really appreciated that. They also had a chance to understand the different types of education and levels of education they were given as well as different access to privilege. For the first time learners were able to realise that some youth had arts in the schools which were taken for granted and where others had no art whatsoever. Something they really appreciated was being together, speaking together and they also spoke about collaborating across schools and something that they wished to have happened but which is something that their schools were not open or interested in doing. If they had the capacity, they would do it themselves. Physically the space was good, and the ACT | UJ Conference team played excellent hosts. The theatre company appreciated the reception of Insta-grammar from across all of the schools.”

Drama for Life reported that “an important part of the conference was the space and place of the conference and UJ was a very suitable site for a conference of this nature that required multiple spaces.”

Learners contributed to their own decolonised educational experience where they were asked to evaluate critically what they learn and how they learn and address their understanding of the inherited power structures in the education system through which they currently progress.

Learners considered if their education was inclusive, relevant, helpful and culturally sensitive to their needs.
Students want to play an active role in their education and want to be heard. The #StudentManifesto called for the arts to be at the core of their curriculum and integrated as a way of thinking to aid other subjects as well as a vehicle to explore social transformation and cultural identity.

"#ArtsEducation needs to allow us to become the change agents we need to be... and it needs to embrace our stories, our histories, our past."

Can we speak out? How do we deal with oppression? Do we oppress ourselves? Do we know who decides on the curriculum? Why are we conforming to an overload of Western voices and art histories?

The conference had 22 sessions including presentations, discussions, workshops and interactive, educational art installations, community lekgotlas and intimate addresses. The two-day programme divided into sessions discussed teaching practice, South African arts education from a historical and personal perspective and the future of art education.

Academic discussions about teaching practices from lecturers Nike Romano (Cape Peninsula University of Technology) and Graham Dampier (University of Johannesburg) reviewed the relationship between identity and art. The presentations looked at the after-effects of the #RhodesMustFall campaign and the possible ripple effects of compelling all University of Johannesburg students to read African philosophers like Fanon and Achebe. This opening session stimulated robust discussion between delegates, school learners and presenters that continued throughout the day.
Prof David Andrew and his master’s student Tammy Stewart provided a historical overview of national art education discussing landmark events that influenced policy up until this point. This presentation informed Avril Joffe’s open discussion about the user experience of this sector and how education policies and perceptions impact the individual art educator and the creative community. This discussion was transcribed by Joffe’s Cultural, Policy and Arts Management class with the discussion notes projected onto the stage. This element together with Andrew and Joffe’s respected status in the industry and their active role in revising the national White Paper on arts, culture and heritage elevated the standard of conversation to probe and question if the current system is meeting the needs of its users.

The focus shifted next to the future of arts education, looking at examples that currently exist in the sector like school teacher and academic Nandie Mnyani. Mnyani discussed the role of indigenous instruments and culture in decolonised music education. Motsumi Makhene from FUNDA community city and Thobile Chittenden from Room 13 spoke to the role of the creative and the community art centre in the 4th industrial revolution.

The day concluded with an education lekgotla and evening guest lecture from Dr. Wally Serote hosted by Mail & Guardian.

WORKSHOPS

Workshops in alternate teaching practices, visual literacy and basic business skills were offered at the conference this year. The workshops were geared to provide skills development to educators of all levels of professional growth.

Alison Kearney from Wits Education presented a workshop...
While Banele Lukhele from Luk’Arts taught the flexibility of the arts to aid learners in ‘STEM’ (Science, Technology, English and Maths). Finally, Amy Louise Shelver from the South African Cultural Observatory presented a workshop about Integrating business and research into the arts, looking at entrepreneurship, research, marketing and fundraising for emerging artists.

**INTERACTIVE ARTWORKS**

Performance artist and member of the female art collective iQhiya, Thuli Gamedze and academic writer Asher Gamedze installed ‘the School of the Undercommons’ as an addition to their #CreativeUprising offering. The installation included video, drawing, text and a discussion forum where delegates were asked to review their experience of art education. The installation provided an interactive and cathartic opportunity to discuss personal experiences and organically network with our delegates and presenters.

David Andrew shared the ‘Another Road Map’ artwork with conference delegates. The ‘map’ was created at the African cluster of the Second Colloquium held at the Wits School of Arts last year and is a physical timeline of historical highlights in the visual arts and art education in South Africa and the world as a whole. In this exercise, participants added dates that held significance to them personally or in their work to demonstrate how history intertwines and mark one’s place as part of history. The sharing of this map is a physical manifestation of an ongoing commitment to share content and projects with relevant parties within the local arts education community. This act speaks to a growing network of arts educators that presented at the conference such as Thobile Chittenden, David Andrew, Motsumi Makheke, Puleng Plessie, Alison Kearney who have agreed to collaborate and contribute to each other’s projects.

**INVESTMENT**

A decolonised ‘un’conference that considered ‘un’learning for change should produce a decolonised ‘un’report that questions who and what sponsors are investing in and measuring the non-financial return on their investment.

While important, obtaining high attendance rates and large PR values are not the sole reasons why corporates, organisations and individuals invest in arts and culture projects. On behalf of our sponsors, we invested in arts education by investing in people.

We are committed to lasting connections, collaborations and relationships the conference stimulated. We continue to work towards sharing ideas and knowledge and will continue to track art education events and opportunities and share it with our delegates.

I just wanted to congratulate you on an amazing conference. It was genuinely one of the best I’ve been to. Unfortunately, I could only attend the first half of both days, but from what I saw I really enjoyed it. All the speakers were interesting and true to the theme, and everything ran smoothly. But I was most impressed by how you broke down the conference structure. It was one of the only conferences where the audience really got involved and had their voices heard. I felt that it broke down the division between the speakers as all-knowing authorities and the audience as passive. A lot of conferences claim that they’re going to revise the conference format, but I think this was the only one that was carried out in such a way that actually did so.”

**ANONYMOUS CONFERENCE DELEGATE**
This is the fourth year that The Famous Idea has been incorporated into the publicity aspect of the Conference. The Famous Idea was tasked to generate awareness and engage traditional media prominently, and to a lesser extent, provide support for social media campaigns and, where possible, track the reach of such campaigns. Targeted Print, Broadcast and Online media were invited to attend the Conference. The resultant publicity is fairly good, some of the articles are still due to appear, but this report gives an indication of coverage tracked thus far.

In 2017 the official media partners were Mail & Guardian and SAfm. These relationships were set up and managed with the media partners liaising with the ACT | UJ Creative Conference directly. SAfm did an outside broadcast from UJ on Thursday 27 July during Ashraf Garda’s show.

The figures in this report are based on coverage clipped through the Newsclip Media Monitoring Service, with additional information given where appropriate. The tracking suggests that there were at least 110 media mentions regarding the 2017 ACT | UJ Conference, across all Print, Broadcast and Online platforms.

We have analysed the data and found that the dip is due to the ACT UJ Arts & Culture, conference not being advertised in the Star Tonight and Boardwalk as diary entries are ridiculously priced. We have contacted the relevant media to discuss the matter. This is also due to the worldwide phenomenon of a declining print market and the shift to try and find a relative pricing equivalent in the online, social space.

Newsclip does not offer social media clips and evaluations, so one had to account for the fact that there is a major void in this pricing arena.

In 2017, as expected, and even more so than was the case last year, Online coverage accounts for the bulk of publicity. Print media accounted for only 3% of the publicity value. This is indicative of the rapidly changing media landscape and international reality of a movement to Online. The turmoil experienced at Newspaper houses such as the Mail & Guardian, where there was no arts editor, has definitely impacted on the publicity we are seeing across the board.

In terms of publicity value assessed by geographic distribution, there has been a large scale increase in values registered nationally. Specifically, the fact that Online has seen such an increase accounts for this. Gauteng values are low, at 17%, proving that while the Conference continues to be staged in Johannesburg it has national resonance. Encouragingly this year, we saw coverage of the Conference in both the Eastern and the Northern Cape.

The total publicity value generated, R 4 429,465.74. The dip in recorded PR value, an isolated media calculation, should not be read as a major cause for concern.
The returns from Broadcast were R520,251.00. Solid work was done to secure substantial broadcast coverage, particularly through live radio broadcasts from the conference and Business Day TV coverage, and we are both happy and grateful to have had such willing and engaging presenters, organisers and sponsors to work with in terms of making themselves available for interviews. The highest returns in Broadcast come from National radio, accounting for 47% of all Broadcast value. This was mainly due to SAFm hosting the live outside broadcast from the ACT | UJ Conference, which occurred from 14:00 until 16:00 on 27 July 2017. In this time Ashraf Garda interviewed several presenters, namely Anastasia Pather — Project Manager: 2017 Act and other presenters. Regional radio provided the lower chunk of the radio value, at 20%. The stations Classic FM, Power FM, and Kaya FM provided this coverage. This coverage was predominantly generated through valuable, targeted interviews with organisers and presenters.

Speaking to the growing awareness of the brand, the fifth ACT | UJ Creative Conference was highly prized by the media. Journalists were very keen to attend, publicity figures were down on figures achieved in previous Conferences but all were positive.

**FRIENDS OF THE CONFERENCE**

*CreativeUprising* was the sum of multiple stakeholders and like-minded organisations and educational institutions. Their support and generous contribution of their expert knowledge and open sharing of their networks abled the conference to reflect its community and stage a cost-effective event. We rose together and produce a library of knowledge that can continue to grow.


The organisations represent amazing individuals that prove support is not only financial.
ACT DEVELOPMENT PROGRAMME ALLOCATIONS 2017-2018
Coal City Radio Drama

The Coal City Radio Drama is a concept developed by Kwagalu Arts Initiative to educate the community on Human Rights. With the recent events in Emalheni where the community has been up in arms fighting foreign nationals, especially Nigerians, CCRD in short will introduce, educate and entertain the community with 30 x 30 minute episodes of short dramas adapted for radio developed from the Human Rights, including the right to education, the right to food, the right to health, the right to housing, the right to social security and the right to work.

Songs of Hope and Freedom

A music project designed to celebrate and remember the songs that have inspired the oppressed and uplifted the hopeless and remind the audience of our common struggles, shared victories and the role that music has played. Despite the high profile personalities who are age appropriate and with a focus on audience participation. Beating the heart of South Africa, the eppik launches provides opportunities for more of all ages and community theatre development.

The River Banks of Mphogodiba

The project is a craft and design initiative aimed at resurrecting pottery production activities of local communities. The project was conceived by the Soil Bank project. As Simply Soweto, Jazz Cats, Guru Logik, Tidal Waves, DMDC to name a few. Soweto Art and Craft Fair attracts a lot of young people to Soweto Theatre on a monthly basis as well as a nice mix of family-filled fun.

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Kwasukasukela

Kwasukasukela Media aims to enhance early learning in our mother tongue. To ensure that South African children know how to communicate and learn in their mother tongue. The primary business of Kwasukasukela Media will be the creation of books written in the South African indigenous languages for children between the ages of 0 – 13 years of age. Our products will be split into appropriate groups namely: 0 – 3 years, 3 – 6 years, 7 – 10 years and 11 – 13 years.

Onexus Accelerator Programme

Despite the high profile personalities that the conference attracts, musicians and industry professionals still haven’t capitalised on the B2B opportunities. The Writing and Directing programme is aimed at educating young performers from rural and semi-urban areas and community theatre development.

Community Theatre Development Programme

Community Theatre Development Programme is a one year programme aiming at creating arts management training programme which is aimed at creating exposure for local artists and a sustainable developmental platform for rural and semi-urban areas and community theatre groups. The Writing and Directing Workshop will be a six week long intensive programme to benefit young performers from the ages 16 to 35 from rural areas of Umngungundlovu District Municipality and has access to formal education. Theatre Festivals shall be organized to build the audience and future will be Job creation for artists, educators, technicians and artist. Basic Arts Management Training to transfer Business skills to the youth group’s leaders from rural and semi-urban areas of Umngungundlovu district Municipality. Writing and development of stage plays for performances of all ages and creates job opportunities.

Masakhe – Every Child is a Musician

Support wants to develop age appropriate music concerts for schools and communities. Being introduced to a live music performance, can be the beginning of a life long journey full of discoveries; at school, outside, at home or at a concert venue. We want to offer this opportunity, we want to help children discover and develop their talents and grow new audiences for our arts industry. All of this through developing uniquely locally based music groups. The Writing and Directing programme is aimed at creating exposure for local artists and a sustainable developmental platform for rural and semi-urban areas and community theatre groups. The Writing and Directing Workshop will be a six week long intensive programme to benefit young performers from the ages 16 to 35 from rural areas of Umngungundlovu district Municipality. Writing and development of stage plays for performances of all ages and creates job opportunities.

Journey

The project will run a Sweeney choreography process and thereafter premiere the work and also a showcase; a national tour in the major centers and a sustainable developmental platform for rural and semi-urban areas and community theatre groups. The Writing and Directing Workshop will be a six week long intensive programme to benefit young performers from the ages 16 to 35 from rural areas of Umngungundlovu district Municipality. Writing and development of stage plays for performances of all ages and creates job opportunities.

Masakhe – Music is a Business

Music is fast becoming a household name amongst all jazz-loving South Africans. Since the release of her debut Jazz album “The Offering” in 2014, which was followed by her sophomore album “Exiled” following a successful tour in 2015, she has gone on to win many awards. This year, Thandi plans to release her sophomore album in 2017, she aims to release with a tour to about 2 rural area schools to showcase the choreography created. A minimum cost will be charged to the audience to enable us to travel to other communities and sustain the tour. The offering tour has hosted world-class live bands such as The Muffinz, The Soil, Ntsiki Mazwai, NomiSupasta, BCUC, Logik, Ntsiki Mazwai and part-time) on the day of the event due to the jobs created.

Thandi Ntuli Exiled Tour

Thandi Ntuli is a South African singer, songwriter and alto saxophonist. She is the daughter of well-known musician and trumpeter, Hugh Masekela. Ntuli is known for her soulful vocals and her ability to connect with audiences through her music. She has released several albums, including “Exiled” which was released in 2016. The album was well-received and earned her critical acclaim. Thandi plans to release her sophomore album, titled “Exiled”, following a successful tour in 2017. She aims to release with a national tour in the major centers around South Africa.
Over the time, Music Academy of Gauteng has been faced with the challenge of servicing learners from the poorest backgrounds. These learners come from all over the country and they are struggling to travel to and fro from home on daily basis. Therefore a decision was taken to temporarily accommodate these learners in the practice cubicles until a proper state of the art boarding facility is erected. That has been achieved and we therefore humbly request financial assistance to acquire pianos for the practice cubicles.

Cape Town Edge at NAF 2017
Cape Town Edge is a platform for independent artists creating fresh, cutting-edge work. Each year CTE runs a venue on the NAF Fringe, and through collaboration and sharing of resources, aims to alleviate financial and logistical pressure on independent artists. This year eight diverse productions will be showcased at CTE. Funds will be used to help companies with mandatory venue hire at NAF, provide logistical support, and to enhance the venue itself, all this to help provide companies with a positive and financially sustainable Fringe experience.

Vrynge 2017
Vrynge is an initiative of the Vrystaat Kunstefees to create a platform for emerging artists. The Vrystaat Kunstefees values diversity, respect, and excellence. Through the Vrynge it aims to create an environment that inspires freedom of practice, supports innovation, encourages creative industries and builds capacity. Vrynge’s programme includes literature, visual arts, film, fashion, architecture, music, dance, performance art, interdisciplinary and experimental art, site-specific work and theatre, as well as space for creative industry practices.

Uwo-Xuaha
Uwo-Xuaha is an allegorical dramatic poem that uses movement, dance and poetry to tell a tragic tale of a Xun (San) family’s journey/escape from the Angolan civil war between MPLA and Unita through Namibia ending in Platfontein Kimberley, where they survive through hardship and being ostracized and looked on with suspicion by the African community of Galeshewe township in Kimberley. The project deals with the indigenous knowledge embedded in the minds and memories of the Xun community. The project aims to help this community in registering its own NPO where they’ll be able to tell and write their own stories.

LITSHANI VHANA-VHA-DE FOUNDATION
Litshani Vhana-Vha-De Foundation (LVVF) meaning “Let the Children Come”, is an organisation operating in the rural areas of the Thulamela Municipality in Muledane, Thohoyandou, Venda. They collaborated with National Children’s Theatre to set up workshops for the teachers in their community in order to develop hidden talents among children and youth in the Community covering different aspects of the performing arts, such as drama, improvisation, singing, dance and musical theatre.

The Truth Beneath Drama Tour
Written and directed by Professor Matlaopane, The Truth Beneath is a development production that has been staged in different theatres. An original South African story, with outstanding theatre elements and dynamics, it is a high artistic cutting-edge production that highlights true-life events. The tour includes Zeerust town hall, Lehrurutse Civic Centre and Amabana Amabatho as well as the Grahamstown National Arts festival.
We received a total number of 972 applications, 688 in Cycle 1 and 284 in Cycle 2.

APPLICATIONS CYCLE 1 AND 2 2018

APPLICATIONS PER REGION

APPLICATIONS RECEIVED FOR ACT DEVELOPMENT PROGRAMME 2011 TO DATE

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Photographer unknown, ACT/UJ Conference 2015
2016 Grants - Financial Summary

** 8 Projects still in administration
* 1 Project still in administration

Bursary Recipients

Laura De Harde

I am a Joburg-based emerging artist, researcher and PhD student. My background is on two case studies, Elizabeth Goodall and Walter Battiss, who were both trained artists behind by each artist, my project explores the ways in which they explored a archival and written research skill about the future working in a field sets, as a tool to traverse, negotiate and imbue meaning to the project. I have undertaken which supports the solid theoretical framework that underpins my study.

I believe that through a critical engagement with archival material and the work of contemporary South African artists, we can make art accessible to wider audiences and inspire younger generations to foster and imbue meaning to the project.

LOIS ANGURIA

I am a young arts professional with a substantial history of arts training. I have always intentionally sort out areas of impact for my practice and have a BA Fine Art from Wits School of Art, as well as an MA. I am particularly interested in creating a forum and evaluation of it. I also have a particular interest in higher education. I have spent the last (nearly) three years teaching at diploma and degree undergraduate levels. History of Art has had a rather static approach for the past few years, and I would like to make a contemporary contribution in this field developing research that looks directly at the positioning of the careers of Black women artists in South Africa, and how that is taught in tertiary curriculums after my experience as a Black woman studying at Wits.

I hope to make a measurable impact in the presence and success of Black women artists and the work of contemporary South African artists, and inspire younger generations to foster a continued engagement with archival material and the work of contemporary South African artists, we can make art accessible to wider audiences and inspire younger generations to foster and imbue meaning to the project.

LOIS ANGURIA

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KRISTINA JOHNSTONE

As a South African of mixed cultural heritage, growing up in Belgium for most of my early years, I have always had an interest in issues of culture, identity and hybridity, which I articulate in my research, writing and in my creative practice as an artist engaging with dance.

My PhD research extends my previous Masters research and is centered on the choreography of contemporary dance in postcolonial African contexts, drawing specifically from my experience in East Africa and South Africa. The starting point for this research project is that the notion that representational modes of meaning-making are deeply entrenched in current practice of creating, performing and presenting contemporary dance. By challenging representationalism, the research seeks to open up alternative conceptualizations of contemporary dance that may lead to decolonial options for contemporary dance creation. Recognising the relative scarcity of scholarly work on contemporary dance in South Africa, my research project aims to contribute to the growing scholarly field of dance from a non-Western perspective.

SEPADI MORUTHANE

Increasingly, as technology is becoming more available and less costly over time, cultural organisations are gradually affected by the rate and scale at which technological environments are advancing. In my current employ as an Art Collection Registrar Officer at the Iziko Museums of South Africa, I facilitate the Iziko’s permanent art collection digitization project. This project speaks to the digitization processes of Iziko’s permanent art collections.

The MPHIL Digital Curation programme highlights the need to record and document our heritage assets using various digital formats allowing our heritage to be preserved and provide long-term access to our cultural objects. I am implementing the South African digitization and preservation project, focusing on accessibility to South Africa’s art collections, giving rise to a need to digitize, research, education and public programmes for as many South Africans as possible in order to promote nation building, social cohesion and raise awareness of South Africa’s diverse history and culture.

LAURA DE HARDE

I am a Joburg-based emerging artist, researcher and PhD student. My background is on two case studies, Elizabeth Goodall and Walter Battiss, who were both trained artists working in the field of indigenous public art research. For a time, both Goodall and Battiss occupied a space where their training in art was used in pursuit of a scientific project. In different ways, each artist/practitioner/researcher felt compelled to respond creatively to the indigenous works they saw etched on the walls of early cave dwellings. Through meticulously reviewing the archival deposits left behind by each artist, my project explores the ways in which they were actively engaged in imbuing meaning to the indigenous rock paintings through a form of creative expression which goes beyond the physical record. I use my creative practice, in combination with my archival and written research skill about the future working in a field that I am absolutely passionate
NISII RISHIK VAGHMARIA

My work explores the importance of street art and graffiti in the art world and focused on the decriminalisation of this art form by merging it with fine art. With that I aim at raising awareness about the potential of bringing the audience and the viewer. I aim at employing all gained consciousness on the part of the artist, which inspires my art and conceptual underpinnings. I critically engage with the concepts of audience, community, engagement, literature, and art and their interrelation, which people are manipulated by merging Fine Art with Graffiti, attempting to create a hybrid art form that speaks to the African reality; an art that is not easily accessible. My work involves archiving the Bapedi traditions, customs and rituals and drawing attention to the ways in which people are manipulated and coerced into conforming to dominant societal norms and values. In April 2014 I was commissioned by the Mandela Bay Development Agency (MBDA) and the Nelson Mandela University (NMU) to work on an urban art project aimed at uplifting the community and youth through art titled ‘The Power of Education’. I painted twelve large black and white portraits that went up in place of the windows on the old Trinity building, now known as the Holy Rosary Convent in Bird Street, Central, Port Elizabeth. In the past few years I had opportunities to work with and alongside Port Elizabeth’s most renowned and talented artists, as well as working with the MEBA and EPWP (Extended Public Works Programme) creating artworks for an academic, performing a Critical Discourse Analysis, utilising a decolonial, and intercultural feminist theoretical framework.

In my Master of Arts by Research, I intend to form an exhibition around the novel Portrait with Keys (2006) by Ivan Vladislavič. This book centres on stories of Johannesburg, culminating in a complex and nuanced understanding of Johannesburg, entitled ‘Liminal Landscapes: Exposing Ephemera of Great Zimbabwe’. Throughout my studies, I took a wide variety of courses in order to gain a better understanding of South African Cultural and Creative Industries (SCCIs), specifically events and festival, that the SCCIs in South Africa has contributed about R90. 5 Billion to the 2013/2014 national economy or 2.9% of the GDP surpassing agriculture that has contributed 2.2%. I intend that with the greater policy interventions and clear strategies, it is possible to develop the sector and industries further to grow South Africa’s creative economy.

LESEGO CHAUKE

I was born in Limpopo, in a small town called Seshego where I lived with and was raised by my grandmother. I went to St Martin’s High School in Rosettenville, on a full Scholarship from the Student Sponsorship programme. I then went on to study Theatre and Performance at the University of Cape Town, with the help of a scholarship from the Oppenheimer Memorial. Central to the process of dramaturgy is the idea of cultural translation, an idea that I find personally compelling and which I started to explore in my fourth year research paper. As someone who is interested in the power of theatre beyond the stage, interested in exploring how theatre can be used as a tool for development and change in various communities; understanding dramaturgies of translation and integration is a necessary tool for me becoming the kind of social agent that I would like to be in the future. One of the most fundamental needs of students, like myself, is to see ourselves represented in the academy. I want to see more black women academics, and so the most logical conclusion is to become a black woman academic, and create opportunities for other young black women to enter into the academic space. Empowerment is at the heart of who I want to be! I want to be a great teacher and I want to help encourage and empower many a great teacher.

VICTORIA APPELBAUM

I am passionate about exhibiting art that speaks to the African reality; recently, I co-curated an exhibition entitled ‘Liminal Landscapes’.
ACT BUILDING BLOCKS PROGRAMME

The Arts & Culture Trust, in partnership with the National Lotteries Commission, has presented the following four master classes to representatives of twenty five arts and culture organisations, and small and medium-sized creative enterprises based in the Eastern Cape:

- Leadership in the Arts
- Marketing in the Arts
- Governing Boards for Arts Organisations
- Monitoring and Evaluation of Arts Projects

Additionally, the project includes the implementation of a six month arts administration internship, an apprenticeship intervention and mentorship aspect.

The following 25 organisations were selected to participate in the programme:

- The Swallows Foundation SA
- The Port Elizabeth Gilbert & Sullivan Society
- Masifunde Siphuhlisa Umfundl NPC
- ArtEC Community Art Centre
- Candloz Art Centre
- Bvo Arts
- Pure Hot and Talented (Pty) Ltd
- Isithatha
- YamYakhoYethu
- EAZY Entertainment
- NewMusic SA
- Sterkspruit Community Art Centre
- Kasi Fusion Arts
- Bush TV and Development Afrika Stratagem
- Jo Kinda
- Artwork for Art NPC
- Lisahluma Skills Development Services
- Ekhaya Skills Initiative
- Just Entertainment
- Billion Plan Media
- Dlala Indima
- Rafatwa Group of Companies
- Ol Couture
- Amathole Arts and Culture Development Company
- Department of Sport, Recreation, and Arts and Culture

PARTICIPANT APPLICATIONS

The call for participants for the ACT | NLC Arts Administration Master Classes and Mentoring Sessions went out on 13 March 2017. Upon reaching the closing date of 01 May 2017, a total of 52 applications were received.

IN WHICH REGION OF THE EASTERN CAPE ARE YOU BASED?

IS YOUR ORGANISATION REGISTERED?

- Yes (73%)
-No (15%)
-In the process (8%)
-Unspecified (4%)
INTERNSHIP APPLICATIONS

The call for an ACT | NLC Intern went out on 20 February 2017. Upon reaching the closing date of 24 March 2017, a total of 740 applications were received. The following statistics were collected.

BREAKDOWN OF APPLICATIONS ACCORDING TO GENDER

APPRENTICES

The call for two ACT | NLC Apprentices went out on 28 February 2017. Upon reaching the closing date of 09 April 2017, a total of 32 applications were received. The following statistics were collected:

BREAKDOWN OF APPLICATIONS ACCORDING TO REGION

The master classes happened as follows, with the mentoring sessions currently ongoing until December 2017:

- Leadership in the Arts 19 and 20 June
- Marketing in the Arts 27 and 28 June
- Monitoring and Evaluation of Arts Projects – 03 and 04 July
- Governing Boards for Arts Organisations – 17 and 18 July 2017

MARTER CLASSES

The following facilitators implemented the master classes and will be implementing the mentoring sessions:

Ricardo Wyngaard is passionate about the non-profit sector and has been focusing on non-profit law since 1999. He is a lawyer by profession and has obtained his LLB degree at the University of the Western Cape in South Africa and his LLM degree at the University of Illinois in the USA. He has authored a number of articles and booklets on non-profit law and governance, some of which have been published in international journals. In pursuit of his passion, he established a sole law practice during 2009 focusing on non-profit law and governance.

David Thatanejo April is the Creative Entrepreneurial Officer (CEO) of David April. Passionate about arts and culture development, April uses twenty years of know-how, including a decade of senior management experience, to bring a professional approach to any project he tackles - from fundraising, teaching and skills development to planning, marketing and management. April has shown great leadership skills as a director, teacher, choreographer and lobbyist in South African Dance. He is currently studying at the Wits University doing his Masters Degree in Arts, Culture & Heritage.

Wezile MgiBe uses live art, dance, facilitation and improvisation as a tool for social change. He aims to interrogate the dynamics of site, culture and place by exploring collaborative working models, engaging with community work and critical thinking.

Gcobani Victor Polithe works as an Executive Director for The Swallows Foundation SA. He is responsible for the organization’s management of finance, administration of projects and its operations. He has worked for Swallows since 2009 when it was registered following the Swallows partnership between Eastern Cape and North East England.

Johannesburg-based Thokozile Scotia is an experienced sound and lighting technician, and freelance production assistant. In 2012, she graduated from Tshwane University of Technology with a National Diploma in Performing Arts Technology, with majors in sound, lighting, arts administration and stage technology. On an internship at Urban Brew Studios, she has worked on various productions such as ‘Three Talk with Noelene’, Yebo Millionaires, Friends Like These and Khumul'ekhaya to mention a few. She is currently an Arts Administration Intern at the Arts & Culture Trust (ACT).

Performing artist Suzy Bernstein, ACT/DALRO/NEDBANK Scholarship 2017
ACT SCHOLARSHIPS PROGRAMME

The Arts & Culture Trust, in partnership with the Nedbank Arts Affinity, and the Dramatic, Artistic and Literary Rights Organisation (DALRO), presented the 2017 ACT Scholarships Programme. Four scholarships, to the combined value of R 200,000, were awarded in singing, acting, dance and musical theatre.

This year, ACT opened for registrations from 31 March to 31 May, with the regional auditions taking place in June and July. Three finalists in each category have been selected, and went on to compete at the final event.

The final event took place on Saturday, 07 October, in the Market Theatre’s John Kani Theatre.

REGISTRATIONS ACCORDING TO REGION

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<td>Polokwane</td>
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<td>Witbank</td>
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<td>Cape Town</td>
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<td>Kimberley</td>
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<td>Pretoria</td>
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<tr>
<td>Johannesburg</td>
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</table>

REGIONAL REGISTRATIONS

Total number of registrations received: 355

WHERE DID YOU HEAR ABOUT THE SCHOLARSHIP PROGRAMME?

- Word of mouth: 66
- Unspecified: 12
- Twitter: 12
- Teacher: 75
- Internet article: 54
- Facebook: 128
- Email: 28

ANNUAL SUMMARY OF PAID REGISTRATIONS

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VENUE PARTNERS

MOVING INTO DANCE
MOPHATO NG (AIDA) - JOHANNESBURG: 26 & 27 JUNE
Established in 1978 by Sylvia Glasser as one of the first few mixed-race dance companies and training organisations, Moving into Dance (MID) has had a major impact as a leading Contemporary African dance company. For more information, please visit www.midance.co.za or call 011 838 2816.

OAKFIELDS COLLEGE - PRETORIA: 28 & 29 JUNE
Oakfields College is a creative college offering higher education of the highest standard through both full-time and part-time courses. For more information, please visit www.oakfieldscollege.co.za or call 012 361 0416.

DURBAN UNIVERSITY OF TECHNOLOGY - DURBAN: 1 JULY
Drama and Production Studies is offered in the Faculty of Arts and Design at Durban University of Technology. For more information, visit www.dut.ac.za or call 031 373 2000.

THE PORT ELIZABETH OPERA HOUSE - PORT ELIZABETH: 03 JULY
The Port Elizabeth Opera House (built in 1892) and Barn Theatre is the main venue for dramatic productions and shows in the Eastern Cape.

For more information, visit peoperahouse.co.za or call 041 586 2256.

THE SCAENA THEATRE - BLOEMFONTEIN: 05 JULY
The Scaena Theatre Complex consists of two fully equipped theatres and a movement room. For more information, contact 053 401 2759 or kamperm@ufs.ac.za

THE MAYIBUYE ARTS CENTRE - KIMBERLEY: 06 JULY
For more information, visit facebook.com/pages/Mayibuye-Arts-Centre/436262043096755 or call 053 802 8000.

ARTSCAPE REHEARSAL ROOMS - CAPE TOWN: 07 & 08 JULY
There are two rehearsal rooms which are the same size as the Opera House stage. A third rehearsal room is situated in the Theatre Wing. For more information, visit http://www.artscape.co.za/facilities/other-areas/

WITBANK CIVIC THEATRE - WITBANK: 14 JULY
The Witbank Civic Theatre is a local government-funded community-centred theatre. For more information, please visit www.witbankarts.co.za/complete.htm or call 013 690 6336.

POLOKWANE CITY LIBRARY - POLOKWANE: 15 JULY
For more information, visit https://www.polokwane.gov.za/City-Services/Pages/Libraries.aspx

NORTH WEST UNIVERSITY - POTCHEFSTROOM: 22 JULY
NWU is a multi-campus university with a foothold across two provinces. The Malkne and Potchefstroom Campuses are situated in the North-West Province and the Vaal Triangle Campus is in Gauteng. For more information, visit nwu.ac.za.
ADJUDICATING PANEL

Gina Shumukler's theatre work as actress, director, and producer, has garnered ten theatre nominations and four awards across different genres from Mamma Mia and Chess, to Masterclass and Silk Ties. In 2013, after completing her Masters Degree in Drama at the University of Witwatersrand, Gina was the proud recipient of the Dr Sibongile Khumalo Creative Research Award. Gina returns to stage in Helen of Troyeville.

Is allegiance currently studying towards her National Diploma in Musical Theatre at TUT. Utsiphi became a force in the industry when she won an ACT Scholarship in 2014. She has been involved with many children's productions at the Tshwane Youth Theatre and is currently dancing as a cheerleader for the Bulls. Utsiphi started the arts organisation Act One.

EMCEE

Usiphi Ntetyi is currently studying towards her National Diploma in Musical Theatre at TUT. Usiphi became a force in the industry when she won an ACT Scholarship in 2014. She has been involved with many children’s productions at the Tshwane Youth Theatre and is currently dancing as a cheerleader for the Bulls. Usiphi started the arts organisation Act One.

CREATIVE TEAM

Rethabile Motsohi (Artistic Director) is a theatremaker & filmmaker based in Johannesburg. She attained a BA Dramatic Arts Degree from the University of the Witwatersrand in 2009, where she was the Percy Tucker Best Director Award. She works as a writer, director and producer, and is Partner at Rififi Projects. For All The Time, part of the NIFV Youth Filmmaker Project, was screened at the Durban International Film Festival and the National Arts Festival. She's produced Tell Them We Are From Here, The Call and Tell Me Sweet Something and Vaya.

David Boverhoff (Musical Director) spent his primary school years with the world-renowned Drakensberg Boys Choir. After matriculating, he completed a BMus (Composition) at the University of the Witwatersrand in 2004. He spent his primary school years with the world-renowned Drakensberg Boys Choir. After matriculating, he completed a BMus (Composition) at the University of the Witwatersrand in 2004. He's been involved in a number of musical theatre productions, both as a student double and actress, co-starring with Brandon Lee. In Turkey, she was the resident choreographer for Magic Life International, and worked as the entertainment manager for various hotels and resorts. Returning to South Africa, Maureen attended the Traditional Nyani Cultural village, and teaches dance and drama, creating shows for the town with her students from the Barefoot Dance and Drama Academy.

Anna Hialea is a business woman and voice over artist, and the co-owner of Canvas Casting Artist Management. She is most well known for her casting of roles from Wits university with an Honours degree in Dramatic Arts. Canvas CAA represents young individuals. It gives opportunities in industry training and confidence to the inexperienced actor and helps them to build their professional portfolios. The agency has given rise to top actors such as Altaivce Lawrence, Thuso Mbedu, Oros Mampoufo and Natasha Thahane.

Maureen Lahoud has an Honors in drama from Natal University. A Cecchetti ballet teacher, her choreography debut was with Contemporary Barefoot. Maureen danced in 9 revues for Sun International, and performed in numerous theatre productions and musicals as a stunt double and actress, co-starring with Brandon Lee. In Turkey, she was the resident choreographer for Magic Life International, and worked as the entertainment manager for various hotels and resorts. Returning to South Africa, Maureen attended the Traditional Nyani Cultural village, and teaches dance and drama, creating shows for the town with her students from the Barefoot Dance and Drama Academy.

FINAL EVENT

The final event opened with the musical theatre finalists showcasing their group performance, before the rest of the discipline-specific finalists performed their solo and group pieces in a variety show format. After the interval, the awards ceremony was opened with speeches by ACT (Marcus Desando: Chief Executive Officer), the Market Theatre Foundation (Ismail Mahomed: Chief Executive Officer), Nedbank (Tobie Badenhorst: Head of Group Sponsorships & Cause Marketing | Nedbank Limited) and DALRO (Elroy Bell, DALRO Supervisor: Theatricals & General Licensing).

PROGRAMME SPONSORS AND PARTNERS


FINAL PERFORMANCE WITH SPECIAL SPEECHES BY ACT (Marcus Desando: Chief Executive Officer), the Market Theatre Foundation (Ismail Mahomed: Chief Executive Officer), Nedbank (Tobie Badenhorst: Head of Group Sponsorships & Cause Marketing | Nedbank Limited) and DALRO (Elroy Bell, DALRO Supervisor: Theatricals & General Licensing).
SUMMARY OF PR VALUE

The total publicity registered for the 2017 ACT | DALRO | Nedbank Performing Arts Scholarships Programme is R 5,489,757.15, which is broken down as follows:

<table>
<thead>
<tr>
<th>Medium</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Print</td>
<td>R 1,293,005.37</td>
</tr>
<tr>
<td>Broadcast</td>
<td>R 635,400.00</td>
</tr>
<tr>
<td>Online</td>
<td>R 3,561,351.80</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>R 5,489,757.17</strong></td>
</tr>
</tbody>
</table>

This year the majority of value was gained on entertainment – arts and culture – websites, and in the entertainment sections of newspapers and magazines. Current affairs newspapers, radio shows and TV stations pulled in the second highest amount of value, while articles on community websites and community newspapers pulled in the third highest; audition listings and the republishing of press releases on service websites and newspapers pulled in the fourth most value.

Online, predictably, came out as the strongest media with 68% of coverage being tracked there. There was a good spread of value across sectors, and a good balance between print (14%) and broadcast (18%).

Pleasingly, the majority of press coverage of the Scholarships Programme was positive. 90% of articles and interviews that shared news of the Scholarships did so in a positive light. This makes total sense as this is such uplifting news, especially in the current climate of #FeesMustFall.

The final event and performance showcases was a wonderful event and media need to be further encouraged to attend and be part of the ‘magic in the making’ in the years to come.
Trustees’ Responsibilities and Approval

The trustees are required to maintain adequate accounting records and are responsible for the content and integrity of the financial statements and related financial information included in this report. It is their responsibility to ensure that the financial statements fairly present the state of affairs of the trust as at the end of the financial year and the results of its operations and cash flows for the year then ended, in conformity with International Financial Reporting Standards for Small- and Medium-sized Entities. The external auditor is engaged to express an independent opinion on the financial statements.

The trustees acknowledge that they are ultimately responsible for the system of internal financial control established by the trust and place considerable importance on maintaining a strong control environment.

To enable the trustees to meet these responsibilities the board of trustees sets standards for internal control aimed at reducing the risk of error or loss in a cost-effective manner. The standards include proper delegation of responsibilities within a clearly defined framework, effective accounting procedures and adequate segregation of duties to ensure an acceptable level of risk. These controls are monitored throughout the trust and all employees are required to maintain the highest ethical standards in ensuring the trust’s business is conducted in a manner that, in all reasonable circumstances, is above reproach. The focus of risk management in the trust is on identifying, assessing, managing and monitoring all known forms of risks across the trust.

While operating risk cannot be fully eliminated, the trust endeavours to minimise it by ensuring that appropriate infrastructure, controls, systems and ethical behaviour are applied and managed within predetermined procedures and constraints.

The trustees are of the opinion, based on the information and explanations given by management, that the system of internal control provides reasonable assurance that the financial records may be relied on for the preparation of the financial statements. However, any system of internal financial control can provide only reasonable, and not absolute, assurance against material misstatement or loss.

The external auditor is responsible for independently reviewing and reporting on the trust’s financial statements.

General Review

The Trust operated satisfactorily and efficiently over the year. Operations closed on a deficit of R979 377 for the year. This deficit is more than covered by the trust’s reserves. Operating costs are austerely managed bearing in mind the Trust’s PBO status.

The activities around the projects and programmes were very busy this year and these were soundly managed and controlled.

The trust’s investment portfolio was soundly managed. Certain investment holdings were disposed of during the year and new holdings acquired. While the total cost of the investment portfolio did not change by much, the total growth in its market value was very satisfactory. The investment portfolio give the Trustees assurance that the Trust can continue for some time into the future as a going concern to close off live initiatives should the inflow of continued funds from benefactors be interrupted for whatever reason.

The financial position, results of operations and cash flows are fully set out in the financial statements that follow and do not require any further comment.

Material Events After the Year-End

The trustees are not aware of any matter or circumstance arising since the end of the financial year, not otherwise dealt with in this report and financial statements, that would significantly impact on the operating results, financial position and cash flow reported herein.
**STATEMENT OF FINANCIAL POSITION**

<table>
<thead>
<tr>
<th>Figures in SA Rand</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-current assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Office equipment, furniture and fittings</td>
<td>38 487</td>
<td>68 523</td>
</tr>
<tr>
<td>Listed investments</td>
<td>15 258 036</td>
<td>14 095 770</td>
</tr>
<tr>
<td></td>
<td>13 296 523</td>
<td>14 163 895</td>
</tr>
<tr>
<td><strong>Current assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash &amp; cash equivalents</td>
<td>4 913 787</td>
<td>4 437 161</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>504 710</td>
<td>19 143</td>
</tr>
<tr>
<td></td>
<td>5 018 502</td>
<td>4 456 304</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>18 315 025</td>
<td>18 620 198</td>
</tr>
</tbody>
</table>

|                       |            |            |
| **Funds employed and liabilities** |            |            |
| **Funds employed**     |            |            |
| Capital funds          | 2 000 100  | 2 000 100  |
| Revaluation surplus    | 3 012 292  | 3 266 157  |
| Accumulated surplus    | 9 840 127  | 10 565 639 |
|                       | 14 852 519 | 15 831 996 |
| **Current liabilities**|            |            |
| Accounts payable       | 48 515     | 80 862     |
| Projects and programme provisions | 3 463 999 | 2 707 440 |
|                       | 3 462 506  | 2 788 302  |
| **TOTAL FUNDS EMPLOYED AND LIABILITIES** | **18 315 025** | **18 620 198** |

**COMPREHENSIVE STATEMENT OF INCOME AND EXPENDITURE**

<table>
<thead>
<tr>
<th>Figures in SA Rand</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating income</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ad hoc fundraising income</td>
<td>300</td>
<td>6 360</td>
</tr>
<tr>
<td>Allocations from projects</td>
<td>279 562</td>
<td>465 362</td>
</tr>
<tr>
<td>Donations</td>
<td>34 000</td>
<td>1 961</td>
</tr>
<tr>
<td>Investment income</td>
<td>298 792</td>
<td>404 328</td>
</tr>
<tr>
<td>Surplus/deficit on sale of investments</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Expense recoveries</td>
<td>1 630 519</td>
<td>2 097 474</td>
</tr>
<tr>
<td><strong>Operating expenditure</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating costs</td>
<td>2 356 031</td>
<td>2 174 443</td>
</tr>
<tr>
<td><strong>Deficit for the year</strong></td>
<td>-752 510</td>
<td>-76 969</td>
</tr>
</tbody>
</table>

| Projects and programme income |            |            |
| Sponsorships                  | 3 485 847  | 3 283 825  |
| Projects and programme expenditure | 3 485 847 | 3 283 825  |
| Sundry costs                  | 0           | 0          |
| Excess/shortfall of project income over expenditure | 0 | 0 |
| Revaluation surplus/deficit for the year | -253 060 | -176 091 |
| **Net surplus/deficit for the year** | **-979 377** | **-253 060** |
### Statement of changes in funds employed

<table>
<thead>
<tr>
<th>Figures in SA Rand</th>
<th>Capital funds</th>
<th>Revaluation surplus</th>
<th>Accumulated surplus</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance - 1 April 2016</td>
<td>2 000 100</td>
<td>3 442 248</td>
<td>10 642 608</td>
<td>16 084 957</td>
</tr>
<tr>
<td>Revaluation surplus</td>
<td>-176 091</td>
<td>176 091</td>
<td>-253 060</td>
<td>-253 060</td>
</tr>
<tr>
<td>Net deficit for the year</td>
<td>-253 060</td>
<td>-253 060</td>
<td>15 831 897</td>
<td>15 831 897</td>
</tr>
<tr>
<td>Balance - 31 March 2017</td>
<td>2 000 100</td>
<td>3 266 157</td>
<td>10 565 639</td>
<td>13 831 897</td>
</tr>
<tr>
<td>Balance - 1 April 2017</td>
<td>2 000 100</td>
<td>3 266 157</td>
<td>10 565 639</td>
<td>13 831 897</td>
</tr>
<tr>
<td>Revaluation surplus</td>
<td>-253 065</td>
<td>-253 065</td>
<td>14 852 520</td>
<td>14 852 520</td>
</tr>
<tr>
<td>Net deficit for the year</td>
<td>-253 065</td>
<td>-253 065</td>
<td>14 852 520</td>
<td>14 852 520</td>
</tr>
<tr>
<td>Balance - 31 March 2018</td>
<td>2 000 100</td>
<td>3 012 292</td>
<td>9 840 127</td>
<td>12 852 520</td>
</tr>
</tbody>
</table>

### Cash flow statement

#### Cash flows from operating activities

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operations</td>
<td>-1 386 088</td>
<td>-1 142 328</td>
</tr>
<tr>
<td>Interest received</td>
<td>391 044</td>
<td>496 281</td>
</tr>
<tr>
<td>Dividends received</td>
<td>620 621</td>
<td>721 371</td>
</tr>
<tr>
<td>Equipment purchased</td>
<td>-7 500</td>
<td>-7 500</td>
</tr>
<tr>
<td>Projects and programme income</td>
<td>3 485 847</td>
<td>3 283 825</td>
</tr>
<tr>
<td>Projects and programme expenditure paid</td>
<td>-3 485 847</td>
<td>-3 283 825</td>
</tr>
<tr>
<td>-375 922</td>
<td>75 324</td>
<td></td>
</tr>
</tbody>
</table>

#### Cash flow from investing activities

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listed investments purchased</td>
<td>-1 673 015</td>
<td>-35 546</td>
</tr>
<tr>
<td>Proceeds from investments sold</td>
<td>2 525 563</td>
<td>436 036</td>
</tr>
<tr>
<td>852 549</td>
<td>400 490</td>
<td></td>
</tr>
</tbody>
</table>

#### Net cash inflow/outflow

<table>
<thead>
<tr>
<th>Year</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>-476 626</td>
<td>475 814</td>
<td></td>
</tr>
</tbody>
</table>

#### Cash and cash equivalents

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>At beginning of year</td>
<td>4 437 161</td>
<td>3 961 347</td>
</tr>
<tr>
<td>Net cash inflow/outflow</td>
<td>-476 626</td>
<td>475 814</td>
</tr>
<tr>
<td>At end of year</td>
<td>4 913 787</td>
<td>4 437 161</td>
</tr>
</tbody>
</table>
UNIVERSITY OF JOHANNESBURG: UJ ARTS & CULTURE

UJ Arts & Culture (Advancement) produces and presents world-class student and professional arts programmes aligned to the UJ vision of an international university of choice, anchored in Africa, dynamically shaping the future. A robust range of arts platforms are offered on all four UJ campuses for students, staff, alumni and the general public to experience and engage with emerging and established Pan African and international artists drawn from the full spectrum of the arts. For regular updates follow @UJArtsCentre on Twitter or visit www.uj.ac.za/arts.

DRAMATIC, ARTISTIC AND LITERARY RIGHTS ORGANISATION (DALRO)

DALRO is a multi-purpose copyright society that collects royalties for the use of copyright-protected works on behalf of authors and publishers, which it then distributes back to the copyright owner. As a custodian of copyright and the protection of rights holders’ works, DALRO’s main areas of administration are reprographic reproduction rights (photocopying from published editions), public performance rights (including stage productions), public performance rights (including stage productions), public performance rights (including stage productions), public performance rights (including stage productions), public performance rights (including stage productions), public performance rights (including stage productions), public performance rights (including stage productions), public performance rights (including stage productions), public performance rights (including stage productions), public performance rights (including stage productions), public performance rights (including stage productions), public performance rights (including stage productions), public performance rights (including stage productions), public performance rights (including stage productions), public 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<table>
<thead>
<tr>
<th>MEETING</th>
<th>DATE</th>
<th>VENUE</th>
<th>IN ATTENDANCE</th>
<th>APOLOGIES</th>
</tr>
</thead>
</table>
| **RISK & AUDIT COMMITTEE MEETING** | 22/08/2017  | Nedbank, 135 Rivonia Road, Sandton | Marcus Desando  
Melissa Moore  
TobieBadenhorst  
Eugenie Drakes  
Kjelt Vanvinkenroye  
JohanWiedeman  
JessicaGlendinning  
RoshiniMaharaj  
DavidApril  |  
David April |
| **PROJECTS COMMITTEE MEETING** | 23/08/2017  | ACT Offices, 4th Floor, 20 De Korte Street, Braamfontein | David Dennis  
Eugenie Drakes  
RashidLombard  
CarolineSmart  
MarcusDesando  
KaraboLegoabe  
DavidApril  |  
Rashid Lombard  
MongeziMakhalima  
MelissaMoore |
| **MANAGEMENT COMMITTEE MEETING** | 22/08/2017  | Nedbank, 135 Rivonia Road, Sandton | Marcus Desando  
David Dennis  
Eugenie Drakes  
CarolineSmart  
TobieBadenhorst  
JessicaGlendinning  
AninaBlignaut  
DavidApril  |  
David April |
| **FUNDRAISING COMMITTEE MEETING** | 22/08/2017  | Nedbank, 135 Rivonia Road, Sandton | Marcus Desando  
CarolineSmart  
JessicaGlendinning  
MelissaMoore  
RashidLombard  
Eugenie Drakes  
BrendaSakseleni  
StormBrown  
ThemVenturasMaseda  
Ratshikuni  
DavidApril  |  
Rashid Lombard  
MongeziMakhalima  
StormBrown  
AnnaBignaut  
KjeltVanvinkenroye  
SashaMussett  
RoshiniMaharaj  
ThokozileScota  |
| **ANNUAL GENERAL MEETING** | 19/09/2017  | ACT Offices, 4th Floor, SAMRO Place, 20 De Korte Street, Braamfontein | Marcus Desando  
TobieBadenhorst  
KaraboLegoabe  
RahiemWhisgany  
JessicaGlendinning  
CarolineSmart  
MaureenLahoud  
MelissaMoore  
EugenieDrakes  
AnastasiaPather  
DavidApril  
MongeziMakhalima  
StormBrown  
AnnaBignaut  
KjeltVanvinkenroye  
SashaMussett  
RoshiniMaharaj  
ThokozileScota  
RashidLombard  
DavidDenise  |  
Rashid Lombard  
MongeziMakhalima  
StormBrown  
AnnaBignaut  
KjeltVanvinkenroye  
SashaMussett  
RoshiniMaharaj  
ThokozileScota  |

**SCHEDULE OF MEETINGS**

**MEETING**  
**DATE**  
**VENUE**  
**IN ATTENDANCE**  
**APOLOGIES**  
**FUNDRAISING COMMITTEE MEETING**  
13/02/2018  
ACT Offices, 4th Floor, SAMRO Place, 20 De Korte Street, Braamfontein  
Marcus Desando  
Caroline Smart  
Jessica Glendinning  
Rashid Lombard  
Eugenie Drakes  
David April  
Maseda Ratshikuni  |

**RISK & AUDIT COMMITTEE MEETING**  
13/02/2018  
ACT Offices, 4th Floor, SAMRO Place, 20 De Korte Street, Braamfontein  
Melissa Moore  
Tobie Badenhorst  
Marcus Desando  
Eugenie Drakes  
Roshini Maharaj  
Jessica Glendinning  
David April  
Mongezi Makhalima  |

**MANAGEMENT COMMITTEE MEETING**  
13/02/2018  
ACT Offices, 4th Floor, SAMRO Place, 20 De Korte Street, Braamfontein  
Marcus Desando  
David Dennis  
Eugenie Drakes  
Caroline Smart  
Jessica Glendinning  
Anna Blignaut  
Tobie Badenhorst  
David April  |

**MEETING OF THE TRUSTEES**  
13/03/2018  
ACT Offices, 4th Floor, SAMRO Place, 20 De Korte Street, Braamfontein  
David Dennis  
Tobie Badenhorst  
Caroline Smart  
Melissa Moore  
Eugenie Drakes  
David April  
Maureen Lahoud  
Anna Bignaut  
SashaMussett  
RoshiniMaharaj  
NancyNicobs  
KatlegoModiri  
JessicaGlendinning  
AnastasiaPather  
RahiemWhisgany  
MarcusDesando  
David April  
MongeziMakhalima  |
ACT PATRON
Athol Fugard

ACT AMBASSADOR
Brenda Sakellardides
Maseda Ratshikuni

BOARD OF TRUSTEES
David Dennis (Chairperson)
Tobie Badenhorst
(Deputy Chairperson)
Caroline Smart
Melissa Moore
Eugene Drakes
David April
Maureen Lahoud
Mongezi Makhalima
Rashid Lombard

MANAGEMENT COMMITTEE
David Dennis (Chairperson)
David April
Tobie Badenhorst
Eugene Drakes
Marcus Desando

PROJECTS COMMITTEE
David Dennis (Chairperson)
David April
Eugenie Drakes
Maureen Lahoud
Rashid Lombard
Mongezi Makhalima
Melissa Moore
Caroline Smart
Marcus Desando

FUNDRAISING COMMITTEE
Eugenie Drakes (Chairperson)
David April
Marcus Desando
Rashid Lombard
Melissa Moore
Maseda Ratshikuni
Caroline Smart

RISK & AUDIT COMMITTEE
Melissa Moore (Chairperson)
David April
Tobie Badenhorst
Eugenie Drakes
Marcus Desando
Mongezi Makhalima

CHIEF EXECUTIVE OFFICER
Marcus Desando

PROGRAMME MANAGERS
Jessica Glendinning
Anastasia Pather

COMMUNICATIONS AND MARKETING COORDINATOR
Setumo-Thebe Mohlomi

ADMINISTRATOR
Katlego Modiri

REGISTRATION DETAILS
Trust Registration Number: T1553/93
Non-profit Registration Number: 005-227 NPO
PBO Exemption Number: 18/11/13/3166
Income Tax Reference Number: ZA/725/845

POSTAL ADDRESS
PO Box 31309
Braamfontein
2017

CONTACT DETAILS
Email: info@act.org.za
Tel: 010 023 0889
Fax: 086 629 2233
The Arts & Culture Trust (ACT) is South Africa’s premier independent arts and culture funding and development agency. ACT supports South African creativity through structured programmes that contribute to the fulfilment of its mission.

For more information about ACT’s programmes go to: WWW.ACT.ORG.ZA